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Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance

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MEDIATING FROM WITHIN: METAXICAL AMPLIFICATION AS AN ALTERNATIVE SONIC ENVIRONMENT FOR CLASSICAL MUSIC PERFORMANCE

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir H. Bijl,
volgens besluit van het college voor promoties
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klokke 11:15 uur

door

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geboren te São Paulo, Brazilië
in 1981

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Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie. Het docARTES programma is georganiseerd door het Orpheus Instituut te Gent.

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This text is a partial version of the dissertation. The complete version includes audio and visual examples discussed in the dissertation, as well as sound collages and documentation from artistic projects developed during the research trajectory. It is published online in the Research Catalogue and can be accessed through the following link:
https://www.researchcatalogue.net/view/1700328/1700720

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I start this dissertation during a stay in Palermo, Sicily. In front of my hotel, the Collegio Santa Maria della Sapienza. From the locals I learn that it first stood on a much smaller square. After wartime bombings in 1943, though, its ruins spread over a much larger area, and as youngsters found playfields among the fallen stones and passersby rest under the shadows of the ruins, a larger square was formed, known today as Piazza Maggione. From the window of my room, I do not see the ruined building, I see through it: off the shattered windows, the reflection of the sun rays. Amidst the crumbled stones, the straight trunks of trees. In the form of graffitis and wild grass, the present bouncing on decrepit walls. Around the static edifice, the wind blowing, frenetic, people moving, in haste. Movement and stand-still coexisting, interacting, interdependent. From this perspective, the ruins, although at the centre of the square, are not the centre of the square but rather the lens through which I perceive the life around it. What happens with classical music when one refuses, for a moment, to consider its performance traditions, and instead lets it endure the present in new contexts and less protected conditions? It might collapse, like the Collegio, but can its ruins, also like the Collegio's, enliven and illuminate the landscape that surrounds them?[1]

[1] Note from my research diary, 2 September 2018.